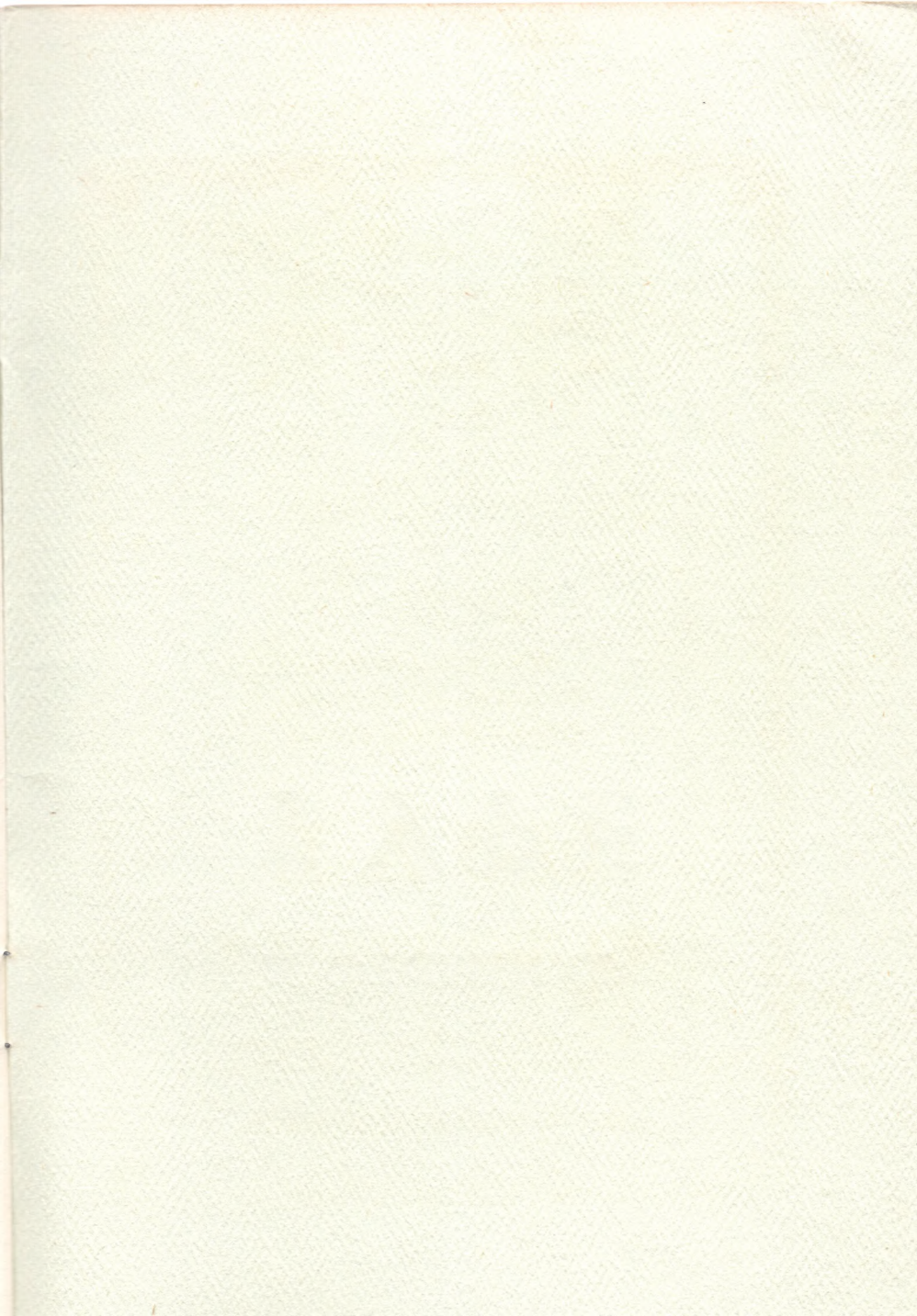


A SPECIMEN OF
TYPE



THE QUILKIN'S VICE

**One in a series of occasional publications
devoted to Letterpress Typography**

**A SPECIMEN OF
TYPE**

**COMMEMORATING
TWENTY YEARS OF
ACCUMULATION**



The Quilkin Press

Cliff Leonard, Prop.

Ann Arbor, Michigan

1991

1. Book Faces

Caslon Oldstyle

WILLIAM CASLON'S original designs were superseded by others attuned to changes in fashion emanating from Paris and Parma. By 1790 his original molds were shelved, presumably forever. But the face having become quaint by the 1850's, the Philadelphia foundry predecessor to MacKellar, Smiths & Jordan obtained duplication rights from Caslon's heirs. These rights devolved in turn to the ATF. Thus this type perpetuates the original cutting and deserves its epithet of "oldest living typeface".

11 point Monotype Caslon Oldstyle no. 337. Compare with the ATF 11 point (Small Pica) opposite. ■

PICA

WILLIAM CASLON cut this the Pica size of his historic "printer's letter" style in London in 1720 or 1722 and the other sizes over the following decade, the whole set being announced and offered for sale in his first specimen sheet of 1734. *The face became popular instantly; Ben Franklin used it.*

SMALL PICA

The broadside specimen sheets of 1734 and 1742 both show a Pearl, on 5-point body; and the later specimen also shows a Paragon, on 20 point. Both had italics. Neither size was revived by MacKellar. Why was the 5-point so needed in the xviiith century, yet not permitted to survive?

LONG PRIMER

It is hard to imagine the role of the tiny Pearl: perhaps it was used for footnotes to footnotes. The gap the 20-point size was intended to fill is more obvious. But with the Paragon already out, when the ATF latterly eliminated the 22-point size as well, the jump from 18 to 24 became, I believe, a fatal flaw in the series. *The Quilkin Press seeks ATF small caps in 24, 30, & 36-point.*

BOURGEOIS

The Caslons' broadsides often show two fonts of the same size, as two Small Picas, two Long Primers, &c., cut sometimes by the father, sometimes by the son. It is impossible to determine now from halftone photographs which of several sources has been perpetuated in Caslon Oldstyle no 471. Since Monotype Caslon no. 337 is an adaptation of Caslon 471 that is never quite the same, one can illustrate the two series side by side and claim to have two Small Picas or the like.

BREVIEW

MacKellar and ATF offered the long s and its combinations up to 36 point, with only long s available in the larger sizes. If an eighteenth century printer lacked a long s combination, he was obliged to set short s to avoid breaking his kerned letters; but this violated good spelling. People used long s everywhere in handwriting. *That is why the Quilkin Press craves them so.*



NONPAREIL

The number of lines to the inch that can be set in

Great Primer	4
English	5 1/7
Pica	6
Small Pica	6 1/2
Long Primer	7 1/5
Bourgeois	8
Brevier	9
Nonpareil	12

There are 8 further display sizes.

ENGLISH

I did not begin seriously collecting the long s's (or "quaint characters") until after the ATF had discontinued the manufacture of the last sizes about 1972. I then had to order a special casting of the Pica and *Long Primer sizes at considerable cost. At the Wayzgoose*

GREAT PRIMER

In 1973 I got a package of 18· roman f's, but then searched in vain for others till 1980, when Dave Churchman came up with *second-hand fonts for Double Pica rom. & ital.*

DOUBLE PICA

(I waited until 1983 to find these small caps, and the roman and italic regular fonts were found by Scottie in *Cassey Moe in 1987.*) *Of other sizes of f*

TWO-LINE PICA

None have as yet eventuated.
COULD YOU HELP ME?
Every addict needs his own pusher.

TWO-LINE ENGLISH

These sm. caps are British
They don't align without shims

2-LINE GREAT PRIMER

Caslon Oldstyle n. 47I
Excessive sloping here

DOUBLE PARAGON

No more sm. caps
JUST BIG 'UNS
The reign in e-Spain

MONOTYPE CASLON 337 48-on-36 TITLING CAPS

ABLE WAS I

CANON

ABLE was eye
Heir eyesore elbow

FIVE-LINE PICA

Where are
MY MEN

SIX-LINE PICA

The big
PÆAN

GIANT j Caslon

NOT CASLON 471, BUT THE
TWENTIETH-CENTURY
SO-CALLED "IMPROVEMENT,"
ATF CASLON 540, WITH
SHORTENED DESCENDERS.
120 POINT.
BILLBOARDS, ANYONE?

Goudy Old Style

¶12 point. FREDERIC W. GOUDY (1865-1947) was a relentless early twentieth-century type designer with a fetish for the book faces of the sixteenth century. It fell to the lot of others, Morris Benton, Stanley Morison, Beatrice Warde, and Bruce Rogers for example, to research and restore the best of the old types. Our Fred was less scientific and restrained, if no less enthusiastic. The result is several dozen Goudy faces with vague attachments to the great printers of the past, and with a disturbing resemblance to each other. *His contemporaries used to speak of "just another Goudy"*

¶10 point. FACE." GOUDY PUT IT differently. His litany was "Those old fellows stole all of our best ideas," meaning, one perceives, the opposite; and "Let us all praise Goudy," for which he proposed the macaronic translation *Goudy gaudeamus*.

Today the most frequently encountered Goudy faces are those that escape from this stereotype: Copperplate Gothic, Goudy Heavy Face, Goudy Text, Lombardic Caps, Goudy Thirty, none of which is a book face. Exceptional are Garamont, which closely resembles the original Benton Garamond of several years earlier, and Goudy Old Style, which is nearly unique.

At an early point in my Quilkin Press activity I fell heir to three fonts of Goudy Old Style, the 12, the 18, and the 48-point sizes. At the

¶8 point. TIME THESE SEEMED admirable in my eyes. They were as yet the only book face I associated with the name of Goudy, and they appeared quite opportune for "taking the wear off" my precious Caslon, then my only text face. Afterwards I began to learn of Pabst, Gimbel, Kennerley, Forum, Lanston, Hadriano, Italian Old Style, Companion, Deepdene, Village no. 2, Saks, Scripps, & Californian. I too thought their family resemblance objectionable. At present I find myself neglecting my Goudy Old Style, though I have to admit one does see a lot of it in use among letterpress printers.

But taste took form later than inventory. I was promptly given the 36 point and the Greek fonts. I stumbled on good buys in 6, 8, 24, and 30. I bought 10 and 14 new from Kelsey (oh, how much I miss The Kelsey Co.!) The italic was harder to find second-hand, though I did get my 6, 24, 30, and 36 fonts this way. I found I could order it new through Kelsey, and did—sparingly.

On one early occasion I had the chance to buy a large font of the 10 point, but the owner refused to sell me the case. I had never heard of dumping type into a

¶6 point. paper bag, so I walked away. I have always kicked myself for it, as I still don't have text-length fonts of either 10 or 12. It makes no difference that I have vast amounts of 8 point.

To set text you have to have text sizes in text quantity. And, since I cannot set text, perhaps this explains why I avoid using the display sizes of my Goudy Old Style. It's a case of *sour grapes*.

¶14 point. For Goudy so loved the serif that he turned most of his contemporaries against it. They turned for relief to Futura, Kabel, Univers, Helvetica, Optima. We now have books set entirely in such wholesome non-Goudy faces as News Gothic, and perhaps as a result few read books any more. *When was the last time you saw?*

¶18 · A BOOK IN A GOUDY FACE
Goudy had no hand in the production of Goudy Bold. The ATF undertook to thicken this face without consulting Fred
SO HE CLAIMED IN HIS BOOK?

¶24 · Where are the snows of
YESTERYEAR? Of next week?
Ubi sunt qui ante nos in mundo?

¶30 · The noble Duke of
YAK HAD 10,000 MEN
MARCHED THEM UP
To the top of Mt. Everest

Quarterly List VOLCANO

Above: 48 point Roman.

Below: 36 point Roman and Italic.

PRESS FREEDOM
Yours if you own one
Let us all boo Goudy

GOUDY GREEK

Eleven supplementary capitals: Γ Δ Θ Λ Ξ Π Σ Υ Φ Ψ Ω.

Available in 6, 12, 18, 24, and 36 point in case I need Cypriot No Parking signs.

Ο ΝΑΟΣ ΤΟΥ ΑΠΟΛΛΩΝΑ ΥΛΑΤΗ
ΠΡΟΣΩΠΙΚΟ ΤΟΥ ΘΕΑΤΡΟΥ ΜΟΝΟ
ΜΟΥΣΕΙΟΝ ΕΘΝΙΚΟΥ ΑΓΩΝΟΣ
ΤΡΑΠΕΖΑ ΚΥΠΡΙΟΥ
ΚΑΛΟ ΤΑΞΙΔΙ

Garamond



From top to bottom: 6, 12, 10, and 8 point.
The 12 small caps & accented italic are Monotype.

HIS FACE IS based on a French old style or *Caractère de l'Université* cut in 1615 by Jean Jannon in fair imitation of the romans produced and popularized by the first specialist typesetter CLAUDE GARAMOND of Paris (d. 1561). In 1917, when Morris Benton first cut the modern foundry version, it was assumed that the face actually dated back to Garamond; hence the name. Later it was established, through the research of Beatrice Warde, that Jannon in fact did the roman, while Robert Granjon of Lyons had drawn the italic by 1589.

It is none the less appropriate that the name should honor Garamond. Previous to his time, roman had been used only in the production of Latin books by ancient authors in the West: France, Switzerland, Spain, the Netherlands, and England. Here the preferred face for vernacular books had been rotunda gothic or some other local form of blackletter. But as early as 1470 the Italians had rejected blackletter in favor of roman, and by 1501 they had added italic and small caps. In transalpine Europe it was a matter of keeping up with the Joneses who had invented the Renaissance.

The change in taste coincided with the industrial venture of Claude Garamond. Again, previous to his time, all printers had had to make *their own type, cutting punches, driving strikes, truing mats, and only then casting*

And dressing the letters. This was an enormous labor that vastly increased the outlay of time and money needed to start up a publishing house. Garamond offered for sale to printers not only finished type, but also punches, strikes, finished mats, and molds for all sizes of roman and italic, doing this as a specialized industrialist not actively engaged in the production of printing. Casting equipment weighs far less than type. Local printers all over Western Europe gatefully bought Garamond's wares and either continued to cast their own fonts in-house—or induced a local typesetter to set up in business—using Garamond's equipment. Thus was assured the currency throughout non-Germanic Europe of the Garamond letter style, and it was possible to buy the equipment to make type in that style for a century and a half after his death. It was people like Jean Jannon who kept it coming.

Only Germany and Scandinavia failed to succumb to the charms of roman. There books in Latin kept roman familiar to the learned few, but vernacular books and, later, newspapers, kept Fraktur current until 1945. Hermann Zapf had the drawings for a new Fraktur in his knapsack at the battle of Stalingrad. He survived; it didn't.

At Fishbourne in West Sussex there are the ruins of an extensive Roman palace and garden, the ruins consisting chiefly of the pictorial tile mosaic floors. Best of these is one showing a mythological creature with the *head and fore-quarters of a winged horse and a fish's tail,*
USED AS THEIR LOGO ON THE HIGHWAY SIGNS

--ROMAN PALACES WITH MOSAICS--

Similar Roman mosaic floors are to be found at Paphos and Kourion on Cyprus and at Piazza Armerina on Sicily. In the Mediterranean frost has not heaved them into waves.

Often the Romans built heatable hollows under their fancy floors. Thus tender Italian toes kept cozy *through the extremes of British winter.*

The Roman Stane Street ran straight as an arrow across *the South Downs from London.*

Up the SPQR!
I'm Romantic

Life is so uncertain
PHILOSOPHERS

Eat your dessert first

PAPA GARAMOND
Italians say it stands for
Sono Pazzi Questi Romani

60 pt. roman, 48 pt. italic on angle body, 42 pt. roman, and 36 pt. roman and italic.

Scotch Roman

AFTER CASLON'S OLDSTYLE (cut 1720 to 1742), there was a break in the design tradition dating back to Aldus. From Griffo on, all type-cutters had based their letter forms on those written with an obliquely-cut, broad-edged pen. But 18th century penmanship teachers used instead a pointed flexible pen to achieve all the flowing squiggles for which they are famous. In his written, engraved, and, later, cast letters, the marked Aldine diagonal stress of weight, still *maintained by Caslon, becomes hardly evident in Basker-*

BASKERVILLE. IT disappears in his successors. In the culminating typefaces of Bodoni and the Didots the new style, known at the time as "NEO-CLASSICAL," is today called simply "MODERN."

Baskerville's type, though praised by Fournier in France, was very unpopular in England. At his death, the widow Baskerville sought in vain a British buyer for his foundry stock. In the end a French consortium bought the entire inventory, and their first use of it was to bring out the complete works of Voltaire. This series was very popular in France and served to make the style of the Birmingham writing-master-turned-typefounder widely known on the continent.

Bodoni and the Didot brothers were influenced by Baskerville. In

IN THEIR DAY the prevailing art style was Neo-Classicism, a taste for the look of Imperial Rome that we associate with Napoleon and Josephine. A contemporary typeface was demanded of the printer. Engravers were using sharply-defined thicks and hair-line thin strokes in their lettering. This style, so simple to engrave on copper, apparently so difficult to cut in relief in the hard steel of punches and even more difficult to cast in soft type metal, was taken up with avidity by Fournier, Bodoni, and the Didots. Progressively they introduced a more vertical stress, greater contrast between thicks and thins, and cleaner cutting of the perfect curves.

The style that has been revived in our century under the name of Bodoni actually perpetuates the work of Firmin and Pierre Didot. Their typefaces carry the Modern traits almost to the point of violence. It is typography for the coffee-table Horace: exhibitionist printing demanding slow reading, clean hands, and constant respect. *It intrudes distractingly between the reader and the text.*



SCOTCH ROMAN is a Modern typeface. While retaining the characteristic vertical stresses, the perfect curves, and the thick & thin contrast greater than that of oldstyle, it represents a sane retreat from an artistic extreme to a practical readability. *It is British.*



SCOTCH ROMAN DERIVES FROM A
face cut prior to 1833 by Richard Austin (who
had also cut the face Bell 45 years previously)
and cast by the Glasgow foundry of Alexander
Wilson & Son, who touted it in that year as
A NOVELTY LETTER

SCOTCH ROMAN CAPS ARE
heavier in vertical stress than lower
case and give the page a tweedy look
that Mac McGrew brands 'spotty'
ITS GREATEST CHARM

IN THE TEXT SIZES
shown on the previous page
Dick's face is bowdlerized
IDIOT MONOTYPE!

In the display sizes here
you can actually smell
THE HEATHER

14, 18, and 24 point roman with italic and 30 point roman only.

CULLODEN
Knees & claymores
against Grenadiers
with the flinty jade
BROWN BESS



Ye'll no come
back again,
bonnie Prince
CHARLIE?

CENTURY EXPANDED

BACK BEFORE NOAH'S FLOOD, in the late 1930's when I was a schoolboy in Vermont, my fifth and sixth grade classes used to receive a national publication called *My Weekly Reader*. Despite acute nausea, I actually read it. Weakly. The journalistic equivalent of *Dick and Jane*, it was set in Century Expanded. The local *Burlington Daily News*, as I recall it, was also set in Century Expanded. So Century Expanded was familiar—and safe. Naturally I chose it in 1942 to accompany my very own brand-new 3 × 5 Meriden Marvel. At the time I was serenely unaware of any shortcomings it might have as a text face. I'm sentimental; I should know better now.

My wife Lois, who has had a distinguished career in editing and publishing and who is, therefore, not uninformed typographically, has remarked that, if a piece is set in Century Expanded, she knows she doesn't want to read it. We bicker whenever she sees any effort of mine set in it.

I picked up big fonts of this 8 point once in a deal for a 6 × 10 Kelsey. The roman even has Spanish accents. The 18 point caps came in as part of some other horse trade. It's all good foundry type, so I let Kelsey sell me a package of the small caps. All this has come in handy on occasion as an amateur journalism type. You still see a lot of it in use by us cowboys out yonder in Marbundle Country.

The Surgeon General warns that, if unleaded, it is bad for your eyes.

BEMBO

ONCE THE ONLY 12 point of which I had enough to set text was CASLON, and 12 point is a very user-friendly size for both setting and reading. So I decided to bespeak of Rich Hopkins this big font of home-brew Monotype. I chose British BEMBO because it is incunabular (by Griffo, 1495), because I adore the italic, and because half the Penguin editions I own are set in it.

When Hopkins casts, he fills each box with standing sorts. I have a full box of ffl. The roman font weighs sixty pounds, the italic and the small cap fonts mercifully less. But a lot of type.


When we went to pick up the type, we discovered that W. Virginia is actually a state, not just the unclaimed territory the enslaving states spurned when they established their boundaries. Well! Live and learn.

The 18-point italic is the only other size I own.

2. Display Faces



2a. Plain Display

6 point Bookman Oldstyle ATF 

THE NEW YORK TIMES USES BOOKMAN FOR SOME OF ITS ARTICLE HEADS
This size, however, works best for labels, identifications, and annotations, as shown here:

10 point Extra Condensed Caslon made by ATF in the 1920's

THOUGH SMALL IN SIZE, THIS FONT PACKS A LOT OF WORDS TO THE LINE
Useful as labels, as a colophon with Caslon Oldstyle, and in general job printing.

18 and 24 point Condensed Caslon Quaker City

THIS IS INLAND Caslon, related, not to
the Oldstyle, but to New & HEAVY CAS.
EXCELLENT For titling Caslon

18 and 24 point Forum, by Goudy, monumental caps and figures only Pat Taylor

COPIED FROM THE ARCHES
AT ROME, SO FORUM

18 and 24 Onyx, a sort of extra condensed Bodoni Quaker City

This face is a semi-bold akin TO ULTRA BODONI, q.v.
GOOD FOR TITLING Goudy Old Style, &c.

36 point Venetian 1920's ATF A Modern, works well with Century Expanded

Term "Venetian" used
FOR BEMBO, ETC.

BODONI

6 point

WE BEG THE PLEASURE OF CAPTAIN SMITH'S COMPANY AT DINNER. R.S.V.P.
With the exception of those with previous engagements. Captain Smith's company will be delighted.

8 point roman and italic

HARK, HARK THE LARK AT HEAVEN'S GATE SINGS
With everything that pretty is, my lady sweet, arise, arise!
You are sitting on my latest ode, I think.

10 point

AH, TO BE IN APRIL, NOW THAT ENGLAND'S THERE
How do I love thee? Let my new Macintosh compute the ways

12 point

TRUTH IS BEAUTY; BEAUTY, TRUTH, KEATS SAYS
That is all you need to know on earth for this week's quiz.

14 point

COLUMBIA, MAY GOD PRESERVE THEE FREE
With liberty and justice for all dogs and S&L officers

18 point

TIMEO DONA & DANAOS FERENTIA
I fear presents, even when bearing Greeks

24 point

THE THIEF OF BAGHDAD
Has swiped our famous victory

36 point

OUT OF MUSTARD?
Buy a new Rolls Royce

2b. Bold Display

42 point Heavy Caslon, pinmarked Inland Type Foundry, hence pre-1912

**Some old type
NOT SO HOT**

48 point Heavy Caslon, blank pinmark of ATF, hence not so old

**OTHERS
Humdingers**

60 point Century Bold Condensed, caps and figures only

NARROWNESS

CLARENDON

MODERN VERSION BY FREEMAN CRAW, 1955

8 point

This is a useful plain titling face in the larger, display sizes

10 point

And the text sizes make good companion boldface

12 point

Especially for Scotch or other Modern face.

14 point

All green plants contain chlorophyll

18 point

Eucalyptus, of myrtle family

24 point

I'm the florist primeval

30 point

Yuccas & cactuses

36 point

Red poinsettias

A CROSS BETWEEN DODO & CHICKEN?

DAN QUAYLE

Garamond Bold

6 through 42 point

CYPRUS MEANS "COPPER." THE NAME OF ITS METAL DISPLACED ITS OWN.
Cyprus lies just a few miles West of Beirut, and the Cedar of Lebanon grows there also.

NICOSIA IS A DIVIDED CITY WITH A FORTIFIED "GREEN LINE"
Turks on the north, Greeks on the south, and UN blue berets in between

APHRODITE WAS BORN ON A STEEP CYPRIOT SHORE
Botticelli called her Venus, and he depicted her on the half-shell

SAINT PAUL WAS DETAINED FOR QUESTIONING
The Crusaders stopped off on Cyprus and built fortresses

THE BRITISH MAINTAIN AN RAF BASE TOO
The principal civil airport of Cyprus is at Larnaca.

NATO RADAR ON MT. OLYMPUS
The Kourion earthquake was A.D. 365

ORANGES ON THE TREES
The local beer is called KEO

MOSQUE & MINARET
Turkish invasion in 1570

Wild ibex by the road

The wine-dark sea

GARAMOND BOLD ITALIC

THE MODEL T FORD WAS DESIGNED IN 1908 AND FIRST PRODUCED IN 1909.
Over fifteen million cars and trucks were manufactured before production was halted in 1927.

PARTS WERE INTERCHANGEABLE FOR ALL ANNUAL MODELS,
And by 1925 every component had been improved at least once except the brake

THE CAR DIDN'T HAVE ONE CLUTCH AND A GEARSHIFT
Instead the Ford had three fixed-mesh gear trains and three clutches

GAS WAS REGULATED BY HAND IN DRIVING
You needed your feet for the gears and steered with one hand

NO OIL, WATER OR FUEL PUMP, NO BATTERY
A gravity gas feed, and the starter introduced in 1919

THE RADIATOR BOILED ON HILLS
Top speed on a paved road about 25 mph

MAGNETO ON FLYWHEEL
Generated 9 to 27 volts for the coils

20 HORSEPOWER IN '27
The public abandoned Ford

TIN LIZZIE GONE
Mechanical cockroach

CASLON BOLD

6 through 36 point

Eighteenth century English gentlemen really learned Greek and Latin well at school
THEN IN 1775 BOMBAY JUDGE WILLIAM JONES ALSO LEARNED SANSKRIT

Sanskrit is the ancient liturgical language of the Hindu scriptures
JONES SAW THAT SANSKRIT, GREEK AND LATIN WERE ALIKE

They were descended from the same prehistoric language
SUCH WAS THE THEORY THAT JONES PROPOSED

In 1815 J. Grimm saw how to connect Germanic
SHIFT CONSONANTS SYSTEMATICALLY

In Persia also ancient scriptures survive
THE TEXTS WERE CLEARLY AKIN

Scholars worked Celtic in also
LETT, SLAVIC, ARMENIAN

Shared features were old
SIX MILLENNIA OLD

Had birch & salmon
NO IRON, HORSES

Place unknown:
INDO-EUROPE

CASLON BOLD ITALIC

8 point

*Around 1900, the archaeologist Arthur Evans began digging on Crete
HE FOUND THE RUINS OF AN ELABORATE PALACE AT KNOSSOS*

10 point

*There were quantities of clay tablets in a strange script
NO ONE COULD READ THEM UNTIL AFTER WW II*

12 point

*Then an architect deciphered the writing system
HE HAD CRACKED NAZI CODES IN THE WAR*

14 point

*The language was pre-Homeric Greek
HENCE THE CODE WAS BROKEN*

18 point

*The Hittites wrote cuneiform,
SPOKE INDO-EUROPEAN*

24 point

*Unknown script, tongue
YOU WON'T CRACK*

FOR COMPARISON

*In 1815 J. Grimm saw how to connect Germanic
SHIFT CONSONANTS SYSTEMATICALLY*

*The 12-point face shown opposite is BB&S, while
this is Inland Heavy Caslon. Both fonts are very
old, but I have only a token quantity of that and
a heavy case of this.*

GOUDY BOLD

6 through 36 point

When I was a youngster, I read all the First World War army novels I could get my hands on
SOME WERE BRITISH, OTHERS AMERICAN, AND SOME WERE EVEN GERMAN

I had an uncle by marriage from Ottawa who had fought in France in '18
MY DAD'S ARMY EXPERIENCE WAS TAME BY COMPARISON

Pop had had a joy ride in a Curtis Jenny after the Armistice
BUT UNCLE RAY SAW ACTION IN THE ARTILLERY

His army helmet, bugle, and spurs were up in the attic
IS A TRUMPETER ABOVE A PRIVATE, I ASKED

No, below. All other ranks treat you like dirt
LATER WE LIVED THROUGH WW II

But the First was la guerre de papa
I'M A WORLD WAR ONE BUFF

Come see Ray's helmet, etc.
IN MY OH-MY CABINET

In a London museum
13-POUNDER GUN

Said hello to all that
MARK V TANK

2c. Gothic Display

10' Bernhard Gothic Medium. ✦ For business stationery and the like
ALMOST READABLE ENOUGH FOR BRIEF BURSTS OF TEXT

14 point Spartan Medium Condensed for envelope corner cards
VARIANT OF THE FAMOUS GERMAN BAUHAUS STYLE FUTURA

18' News Gothic Condensed: Captions, titles &c
TOO MANY STYLES OF CONDENSED GOTHIC?

**18' Franklin Gothic Italic: titles
PLAIN BLACK LETTERS, NO?**

24' Alternate Gothic no. 2, cf. the next
3 DECREASING DEGREES OF SQUEEZE

24' Alternate Gothic no. 1: please turn page
5A 6a font JUST TO COMPLETE THE SET

36' Alternate Gothic no. 1: Big
POLITE SCREAMER HEADLINES

48' Franklin

FRANKLIN GOTHIC

6 through 36 point, with 48 on previous page

**The steam engine is an example of a once wide-spread technology that died
MANY WORKERS HAD TO SCRAMBLE HARD TO FIND A NEW LIVELIHOOD**

**Steam machines, once common, were quickly broken up for scrap
AS THEIR USERS DIED OFF, THEIR USAGE WAS FORGOTTEN**

**How many today could stoke and operate an engine
BUT SO MANY CAN DRIVE AND REPAIR A CAR**

**Some day the car will be superseded in its turn
GAS STATIONS AND GARAGES WILL VANISH**

**Surviving cars will be rare & cherished
DRIVERS WILL HAVE TO RESTORE**

**Few will know how to shift gear
FEWER, HOW TO FIX A FLAT**

**A rusty few in museums
LIKE STEAM ENGINES**

**Ponder Letterpress:
TECHNOLOGY, TOO**

**Dead as a Dodo
POOR YORRICK**

ALTERNATE GOTHIC NO. 3

6 through 36 point

In the days when wooden presses were standard, the maximum type form was only about 14x22 inches
EVEN SO, ONLY HALF OF THAT FORM COULD BE IMPRESSED AT EACH SQUEEZE OF THE HANDLE
It was impossible to design any greater strength into the wooden press components
AND EVEN THEN, THE JOINTS OF THE WOOD CREAKED AND SHIFTED ALARMINGLY

The bed was long enough to push each half under the platen in turn
YOU PRESSED FIRST THE NEAR HALF, THEN CRANKED IN THE FAR

The paper stayed in contact with the inked type throughout
THE FOLDED FRISKET FRAME PREVENTED ANY SLURRING

Hence the maximum page was about 15x25 inches
IF ALL ONE FORM, IT WAS CALLED A BROADSIDE

If two large-format pages, it was folio work
FOR EX., SHAKESPEARIAN FIRST EDITIONS

With two folds & cut on the first
THE RESULT WAS QUARTO WORK

Aldus invented octavo work
TO CARRY IN YOUR POCKET

4x2 imposition folded 3x
PRINTED IN CORSIVO

2d. Mannered Display

18, 24, and 36 point Tylon

This type is useful for cutting the bad guys off at the pass
WANTED POSTERS, REWARD NOTICES, BOARDING HOUSES

**The Greatest Show this side of Kansas City
WITH EIGHT CHARMING EQUESTRIENNES**

**Each with a college education
AND A GENUINE MONGOOSE**

24 point Gold Rush

MAUVE DRAPE

30 point Old Bowery

SADDLE MY HORSE



12 point Libra

the distinction between cap and lower case is not old

24 point Solemnis

BEFORE THE RENAISSANCE

18 and 24 point Fournier

WE ARE GOING AROUND
OUR BRAMBLE BUSH

18 and 24 point Rustica

MAJORCA, MALTA, SICILY, SARDINIA
CORSICA, CAPRI, CORFU, CRETE, RHODES
JASON TOOK THE ARGO IN QUEST

30 point Fry's Ornamented

REGENCY BUCK

48 point Caslon Openface

The Pyrenees
GASCONY



NEULAND

10 POINT

THIS GERMAN FACE RESEMBLES WOOD CUTS

12 POINT

IT WORKS WELL WITH LINOLEUM, TOO

14 POINT

I HAVE ENOUGH 12 PT. FIGURES

18 POINT

F'R A CALENDAR MONTH

24 POINT

BIG BOLD CAPTIONS

30 POINT

GREEN ★ STOCK

42 POINT

SO STRIKING

Cloister Black

8 through 48 point

This typeface is used in the mainstay activity of any printing establishment: Indulgences

Indulgences were issued by the Church to finance the Turkish War

They were signed by a Cypriot Archbishop out at the Front

In Exchange for your Gold Ducats you Received

A sort of Get-out-of-Purgatory-Free card

No truth-in-advertising prevailed

The customer couldn't kick

In Cyprus there's still

A Turkish War

& an arch bishop

**ULTRA BODONI
ITALIC**

6 through 36 point

*After the Classical style peaked with Didot, the public went on
Demanding heavier and heavier contrast, and this per
Version came to be known as the "Fat Face" style
Tried and rejected for text in the 1820s
It was used extensively for display
Until after the Civil War era
With Bodoni revival
Came that of Fat
Face, retitled*

**CAVALRY RECRUITING POSTER
OXEN FOR TRAINS**

CASLON OPENFACE

10 through 42 point, with 48 previously shown

Once, speeding along a deserted rural highway south of Quebec City
IN THE LONG VALLEY OF THE CHAUDIERE RIVER

As we approached a small market town about a mile or so
OFF OUR MAIN HIGHWAY TO THE RIGHT

We came to a maze of orange road repair cones
AS THE INTERSECTION NEARED

Flagmen and repair crews on all sides
MADE US CREEP THROUGH

Right under the traffic light
A CHERRY PICKER

A man up in the basket
WORKING ON IT

Query: how many
CANADIANS

PER light bulb?

3. Scripts

Bank Script

14, 18, and 24 point, the 24 cast by BB&S

This face dates back to 1895

Its name implies it originally wasn't social

I keep it because of its winged kerns, not because I use it



Grayda

18-on-24, 24, 30, and 36 point Angle Body

It's hard to use a Script unless it doubles as a Display

People don't ever ask for 19-th cent. Scripts

For Stationery and Announcements

They prefer Caslon Bold Ital

∞ Civilité ∞

10 through 36 and 48 point

This Script is derived from one Cut in 1557 by Robert Granjon of Lyons

My Wife hates it, but Others Seek it out for Announcements

It appeals especially to those who know the Renaissance texts

One late-blooming Priest I know, who is a Latin

Professor, had me set his Ordination pro-

gram Cover entirely in it, and let

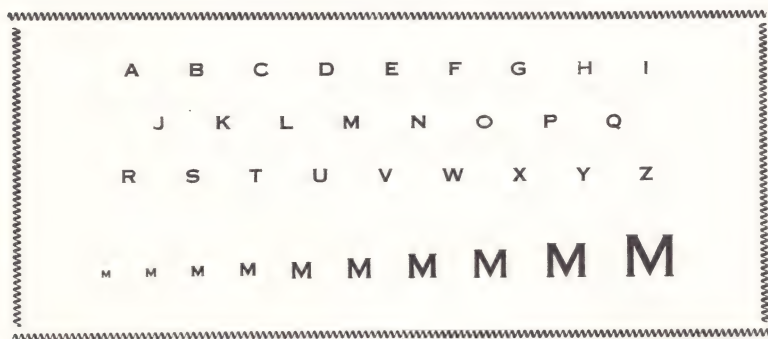
Me Print it in Red!

It was Gorgeous



COPPERPLATE GOTHIC HEAVY

TEN SIZES: 4 ON 6 POINT, 4 ON 12, AND 2 ON 18



YOU MAY WONDER HOW THIS ALL-CAPITAL FACE CAN QUALIFY FOR CLASSIFICATION AS A SCRIPT

CONSIDER FIRST WHAT IT IS NOT:— IT IS OBVIOUSLY NOT A FACE YOU USE FOR TEXT

IT IS NOT A DISPLAY FACE EITHER: IT CAN'T BE USED TO CAPTION A TEXT

CONSIDER NEXT WHAT IT IS USEFUL FOR: FINE STATIONERY

LETTERHEADS, BUSINESS CARDS, INVITATIONS, &C

MEN'S LETTERS WERE ALWAYS MONARCH

WITH CENTRED COPPERPLATE CAPS

THE MORE SOCIALLY UPSCALE

THE GENT, ODDLY ENOUGH

THE TINIER THE TYPE

Caslon Oldstyle Italic Swash

8 through 48 point by even sizes, including 22

A Set of Swash Letter Variants, usually Capitals, converts a Plain Book Italic, in the Larger Sizes, into a Display Face, but in the Text Sizes, into a Script. Compare:

ABCDEF GHIJKLMNOPQRSTUVWXYZ & ehkvwz gy
ABCDEF GHIJKLMNOPQRSTUVWXYZ & ehkvwz gy

CCCCCCCCCCCC

Announce the Wedding of their Daughter

Heather Penelope

on Saturday, June 15th, at Half-past 3 O'clock

During a Balloon Ascension

Farewell, Twentieth Century!

Lakeside Orgy

SCOTCH ROMAN ITALIC SWASH

18 and 24 point only

ABCDGKLMPRTU
Commercial Mendacity

4. Miscellaneous

Lombardic Initials

18, 24, 30, 36, 48, and 72 point

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z ☒

J K L M N O

Go Especially Well with Goudy Types

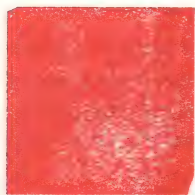
Monotype So-Called "Caslon Initials"

24 and 36 point Square Em Chapter Openers



Cloister Initials

72 point. All Square Em Initials can be done in two colors, thus:



1. Tint block in lighter ink



3. Result



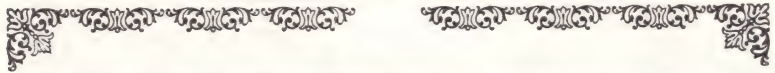
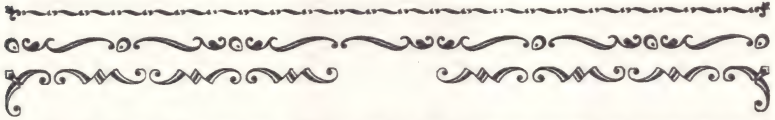
2. Letter next in darker ink

10-Line Tuscan Egyptian, Wood Type

Made by Vanderburgh, Wells & Co., before 1890

HORSES
& mules

BORDERS



A SELECTION OF DINGBATS



Colophon

THE QUILKIN PRESS was born at Christmas time in 1970 with my order of a 5X8 press from Kelsey and fonts of 14 point Caslon Oldstyle from ATF. The proof of those fonts is dated January 14, 1971. This specimen book therefore marks twenty years of single-minded devotion to the lost art of letterpress.

I printed the present project under adverse conditions of heat and humidity in the summer of 1991. The ink rollers were swollen and unable to transport ink correctly. I compensated by using too much of Van Son's Secret Set VS103, and the result was frequent bleed-through (it's not off-set) due to the fluidity of the ink.



250 copies printed on a 10X15 C&P (which replaced the Kelsey in 1972) on Earth Care's Minimum Impact recycled paper.

Clifford S. Leonard, Jr.
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